

Herrn Kapellmeister Alexander von Erck  
zugeeignet.

# NOCTURNE

für

## HARFE

komponiert von

# Edmund Schuëcker.

Op. 7.

Preis M. 1,80.

Eigentum des Verlegers für alle Länder.  
Eingetragen in das Vereinsarchiv.

LEIPZIG,  
C. F. W. SIEGEL'S MUSIKALIENHANDLUNG.  
R. LINNEMANN.

8780

Stich von E. Jul. Pickenhahn, Leipzig.

BIBLIOTHEQUE MUSICALE  
GISELE 1220  
Dante 32-33-35  
MARCHI



# NOCTURNE.



Edmund Schücker, Op. 7.

Larghetto.

Harfe.

*pp* *p cantando* *dol.*

*pp*

*f* *espr.* *assai* *dim.* *p* *rit.*

*a tempo* *pp* *espress.* *espress.* *dolce*

*pp* *espress.* *p* *dolce* *poco rit.*

8780

The musical score is written for Harfe (Harp) in 3/4 time. It consists of six systems of music. The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Larghetto'. The first system includes dynamics *pp*, *p cantando*, and *dol.*. The second system includes *pp*. The third system includes *f*, *espr.*, *assai*, *dim.*, *p*, and *rit.*. The fourth system includes *a tempo*, *pp*, *espress.*, *espress.*, and *dolce*. The fifth system includes *pp*, *espress.*, *p*, *dolce*, and *poco rit.*. The score is numbered 8780 at the bottom.

*a tempo*

*pp* *p* *pp*

*pp* *f* *espress.*

*assai* *p* *poco*

*a poco cresc. e un poco agitato*

*rall.*

*a tempo* *p* *poco a poco cresc. e un poco agitato*

5

*Animato.*  
*ff*

*sempre f*

*Tempo I.*  
*sf p*  
*espress. assai*

*L. H.*  
*un poco rit. e dim.*

## Poco più moto.

6 *Poco più moto.*

Measures 6-11 of the musical score. The right hand plays a rapid, ascending and descending scale-like passage with many beamed notes. The left hand provides a steady accompaniment. Dynamics range from piano (p) to fortissimo (f). The tempo is marked *Poco più moto.*

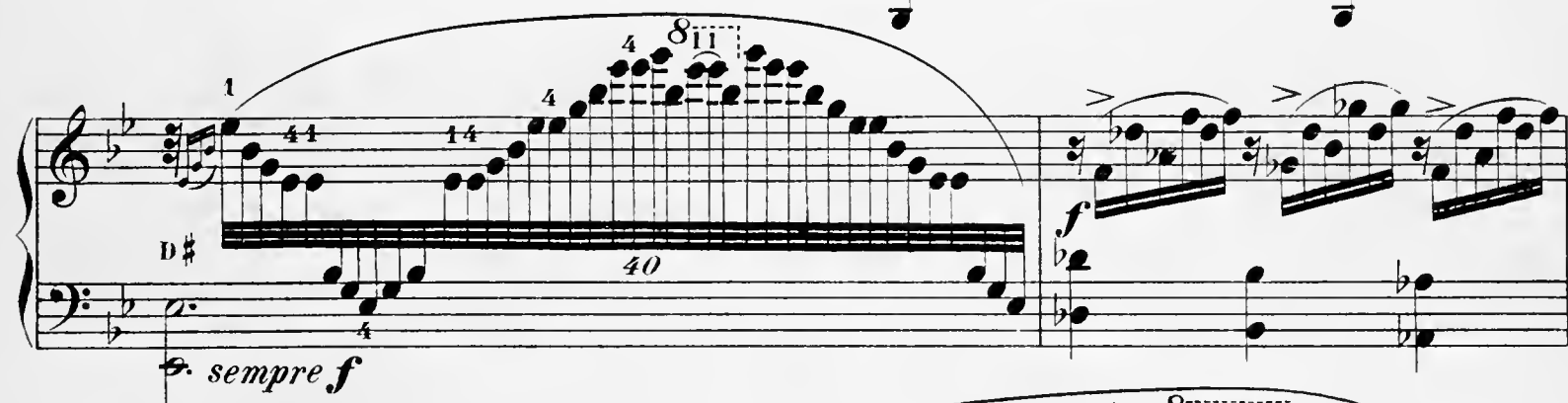




First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat).



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat). A dynamic marking *f* (forte) is present in the treble staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat). A dynamic marking *f* (forte) is present in the treble staff. A section of the treble staff is marked with a large bracket and the number 40, indicating a 40-measure section. The text *sempre f* (always forte) is written below the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat). A dynamic marking *f* (forte) is present in the treble staff. A section of the treble staff is marked with a large bracket and the number 40, indicating a 40-measure section. The text *sempre f* (always forte) is written below the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat). A dynamic marking *p* (piano) is present in the treble staff.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff has a few notes. The key signature is one flat (B-flat). A dynamic marking *f* (forte) is present in the treble staff.

First system of musical notation. The right hand features a complex, rapid ascending scale-like passage with many beamed sixteenth notes, marked with a forte (*f*) dynamic and a *B $\natural$*  key signature change. The left hand provides a steady accompaniment with eighth notes. A measure number of 38 is indicated.

Second system of musical notation. The right hand continues the rapid ascending passage, marked with a piano (*p*) dynamic. The left hand accompaniment remains consistent with eighth notes.

Third system of musical notation. The right hand continues the rapid ascending passage, marked with a forte (*f*) dynamic. The left hand accompaniment remains consistent with eighth notes.

Fourth system of musical notation. The right hand continues the rapid ascending passage, marked with a fortissimo (*ff*) dynamic and a *D $\sharp$*  key signature change. The left hand accompaniment remains consistent with eighth notes. A measure number of 40 is indicated.

Fifth system of musical notation. The right hand continues the rapid ascending passage, marked with a forte (*f*) dynamic. The left hand accompaniment remains consistent with eighth notes.

Sixth system of musical notation. The right hand continues the rapid ascending passage, marked with a forte (*f*) dynamic. The left hand accompaniment remains consistent with eighth notes. A measure number of 39 is indicated, followed by a *dim.* (diminuendo) marking. The system concludes with a piano (*p*) dynamic marking.



First system of musical notation. The right hand features a rapid eighth-note scale with slurs and ties, marked with an '8' in a dashed box. The left hand provides a steady bass accompaniment with eighth notes.

Second system of musical notation. The right hand continues the eighth-note scale. The left hand features a *pp* (pianissimo) dynamic marking and includes a triplet of eighth notes.

Third system of musical notation. The right hand continues the eighth-note scale. The left hand continues the bass accompaniment with eighth notes.

Fourth system of musical notation. The right hand continues the eighth-note scale. The left hand features a *p* (piano) dynamic marking and includes a triplet of eighth notes.

Fifth system of musical notation. The right hand continues the eighth-note scale. The left hand features a *f* (forte) dynamic marking, a *dim.* (diminuendo) marking, and a triplet of eighth notes. The system concludes with the instruction *espressivo assai*.

Sixth system of musical notation. The right hand features a series of chords, some marked with a '4' indicating a fourth. The left hand features a *dim. e rit.* (diminuendo e ritardando) instruction. The system concludes with a double bar line and a key signature change to two flats.

## Tempo I.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Tempo I." at the beginning.

**System 1:** Starts with a *pp* dynamic. The right hand has a melodic line with a *dolce* marking. The left hand has a steady accompaniment. A *cantando* marking is present. An 8-measure phrase is indicated in the right hand.

**System 2:** Continues the melodic and accompanimental lines. Another 8-measure phrase is indicated in the right hand.

**System 3:** Features a *f* dynamic in the right hand. The marking *espressivo assai* is present. A *dim.* (diminuendo) marking is shown. The right hand has a *p* dynamic and a *rit.* (ritardando) marking. The left hand has a *pp* dynamic. A *a tempo* marking appears at the end of the system.

**System 4:** The right hand has a *p* dynamic. The left hand has a *p* dynamic. A *dolce* marking is present. A 4-measure phrase is indicated in the right hand.

**System 5:** The right hand has a *dolce* marking. The left hand has a *f* dynamic. The marking *espressivo assai* is present. A 4-measure phrase is indicated in the right hand.

**System 6:** The right hand has a *dim.* marking. The left hand has a *p* dynamic. The marking *poco a poco cresc. un poco agitato* is present.

The musical score consists of six systems of staves. The first system shows a complex texture with many beamed notes. The second system includes the dynamic *ff* and the instruction *appassionato*. The third system features *mf* and the instruction *poco a poco cresc. un poco agitato*. The fourth system includes *ff* and *rall.*. The fifth system includes *a tempo*, *p*, and *molto dim.*. The sixth system includes *pp* and *poco a poco dim. e rall.*. The final system includes *morendo* and *pp*, and ends with a double bar line and a repeat sign.

Dynamics and performance instructions include: *ff*, *appassionato*, *mf*, *poco a poco cresc. un poco agitato*, *ff*, *rall.*, *a tempo*, *p*, *molto dim.*, *pp*, *poco a poco dim. e rall.*, *morendo*, and *pp*.

The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs.

# Verzeichnis empfehlenswerter Kammermusik-Kompositionen

nebst einem Anhang von einigen Ensemblewerken im freieren (Salon-) Stil

aus dem Verlage von

**C. F. W. Siegel's** Musikalienhandlung (R. Linnemann) in Leipzig.

## Quartette für 2 Violinen, Viola und Violoncell.

- Bach, Johann Sebastian.** Vierzehn vierstimmige Fugen aus dem wohltemperierten Klavier, zum Gebrauche beim Unterricht f. d. Zusammenspiel an Konservatorien u. Seminarien bearb. u. m. Fingersatz und Stricharten versehen v. Richard Hofmann. Stimmen Heft 1 u. 2 . . . je 3 —
- Dietz, F. W.** Op. 54. Sechs leichte Tonstücke zur Übung im Ensemble-Spielen. (Heft 1. Andantino. Deutscher Tanz. Orientalischer Marsch. Heft 2. Thema mit Variationen. Hymne. Scherzoso.) Stimmen. Heft 1 u. 2 . . . je 2 25
- Meinardus, Ludwig.** Op. 43. Quartett (C). Partitur u. Stimmen . . . 10 —
- Rubenson, Albert.** Op. 2. Quartett (F). Stimmen . . . 3 25
- Spohr, Louis.** Op. 152. Dreiunddreissigstes Quartett (Es). Stimmen . . . 6 50
- Taubert, Ernst Eduard.** Op. 34. Drittes Quartett (Em). Stimmen . . . 6 —
- Weyermann, Moritz.** Op. 17. Quartett (Dm). Stimmen . . . 5 50

## Trios für 2 Violinen und Viola.

- Manns, Ferdinand.** Op. 15. Trio (Am) . . . 4 50
- Op. 16. Drei Trios in der ersten Lage. No. 1 (G) M. 2,—. No. 2 (C) M. 2,50. No. 3 (A) . . . 3 —
- Serenade (G) . . . 2 —

## Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

- Bach, Johann Sebastian.** 15 dreistimmige Inventionen, mit Stricharten und Fingersatz versehen und als Unterrichtsmaterial f. d. Zusammenspiel übertragen v. Richard Hofmann. Stimmen. Heft 1 u. 2 . . . je 3 50

## Quintette für Klavier, 2 Violinen, Viola und Violoncell.

- Hiller, Ferdinand.** Op. 156. Quintett (G) . . . 18 —
- Hummel, Ferd.** Op. 47. Quintett (Am) u. . . 10 —
- Meinardus, Ludwig.** Op. 42. Quintett (En) . . . 12 —
- Raff, Joachim.** Op. 207 B. Fantasie . . . 10 —

## Quartette für Klavier, Violine, Viola und Violoncell.

- Raff, Joachim.** Op. 202. Zwei Quartette. No. 1 (G) . . . n. 13 50
- No. 2 (Cm) . . . n. 12 —
- Spindler, Fritz.** Op. 108. Quartett (C) . . . 8 —
- Taubert, E. E.** Op. 38. Quartett (Es) . . . 10 —

## Trios für Klavier, Violine und Violoncell.

- Förster, Alban.** Op. 47. Für Schüler. Trio im leichten Stil . . . 4 —
- Hofmann, R.** Leichte instruktive Trios. Op. 53. Trio (F) . . . 3 —
- Op. 54. Trio (Dm) . . . 5 —
- Op. 55. Trio (C) . . . 4 50
- Op. 56. Trio (Am) . . . 4 50

- Huber, Hans.** Op. 83. Trio-Fantasien. Heft 1 u. 2 . . . je 5 —
- Jadassohn, S.** Op. 16. Premier Trio (F) . . . 5 25
- Rheinberger, Josef.** Op. 34. Trio (Dm) . . . 11 50
- Riedel, August.** Op. 9. Suite in kanonischer Form . . . 4 50
- Spindler, Fritz.** Op. 154. Trio (G) . . . 7 25
- Op. 305. Drei leichte Trios. No. 1 (C) M. 3,50. No. 2 (Dm) u. No. 3 (D) . . . ie 4 50
- Veit, W. H.** Op. 53. Trio (Dm) . . . 8 50
- Weber, Gustav.** Op. 5. Trio (B) . . . 9 —
- Zenger, Max.** Op. 17. Trio (Dm) . . . 9 —

## Duos für Klavier und Violine.

- Hauptmann, Moritz.** Op. 10. Drei leichte Sonatinen . . . 2 40
- Hess, Carl.** Op. 6. Sonate (Hm), arr. nach der Sonate f. Klavier u. Violoncell . . . 5 —
- Hille, Gustav.** Op. 15. Sonate . . . 7 50
- Op. 24. Erste Suite (E) . . . 4 50
- Op. 29. Zweite Suite in kanonischer Form . . . 2 50
- Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80
- Op. 48. Zwei Sonatinen. No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50
- Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1,80. No. 2 (G) M. 1,30. No. 3 (C) . . . 1 50
- Op. 57. Zwei Sonatinen f. d. Unterricht. No. 1 (C) M. 1,50. No. 2 (Am) . . . 1 80
- Op. 61. Leichte Sonate . . . 2 80
- Huber, Hans.** Op. 67. III. Sonate (D) . . . 6 —
- Mozart, W. A.** Sonaten. No. 1—21 je M. —,75 bis 3 75
- Pauer, Ernst.** Op. 46. Sonate . . . 5 75
- Raff, Joachim.** Op. 180. Suite (Gm) . . . 6 —
- Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis XIII varié. — Gavotte et Musette. — Tambourin). (A) . . . 8 —
- Reissmann, August.** Op. 47. Suite . . . 5 50
- Schmitt, Aloys.** Op. 123. Sonata cantante . . . 2 50

## Duos für Klavier und Viola.

- Hess, Carl.** Op. 6. Sonate (Hm), arr. . . 5 —
- Hofmann, Richard.** Op. 46. Sonatine (Fm) . . . 1 50
- Hummel, Ferd.** Op. 38 A. Sonate (Em) . . . 4 50

## Duos für Klavier und Violoncell.

- Hess, Carl.** Op. 6. Sonate (Hm) . . . 5 —
- Hofmann, Richard.** Op. 42. Drei Sonatinen. No. 1 (C) M. 1,—. No. 2 (G) u. No. 3 (D) . . . je 1 30
- Hummel, Ferdinand.** Op. 38. Vierte Sonate (Em) . . . 4 50
- Raff, Joachim.** Op. 183. Sonate (D) . . . 7 50
- Spindler, Fritz.** Op. 347. Sonate (F) . . . 3 —

## Duos für Klavier und Flöte.

- Hofmann, Richard.** Op. 46. Sonatine (F) . . . 1 50

## Duos für Klavier und Oboe.

- Hofmann, Richard.** Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) . . . 1 80
- Spindler, Fritz.** Op. 347. Sonate (F) . . . 3 —

## Duos für Klavier und Klarinette.

- Hofmann, Richard.** Op. 48. Zwei Sonatinen (für den Unterricht). No. 1 (G) M. 2,30. No. 2 (F) . . . 2 50
- Spindler, Fritz.** Op. 347. Sonate (F) . . . 3 —

## Duos für Klavier und Fagott.

- Spindler, Fritz.** Op. 347. Sonate (F) . . . 3 —

## Duos für Klavier und Horn.

- Spindler, Fritz.** Op. 347. Sonate (F) . . . 3 —

## Anhang.

### Auswahl von Ensemblewerken im freieren (Salon-) Stil.

#### Musik für Klavier zu vier Händen, Violine und Violoncell.

- Bach, E.** Frühlings Erwachen. Romanze, arr. . . . . 1 50
- Bruch, Max.** Op. 16. Einleitung (Ouvverture) z. d. Oper „Die Loreley“, arr. . . 1 50
- Hummel, Ferdinand.** Op. 37. Im Frühling. Serenade in 4 Sätzen . . . 6 —
- Op. 39. Lenz-Reigen. 6 Stücke in Walzerform . . . 4 —
- Kéler, Béla.** Op. 73. Lustspiel-Ouvverture, arr. . . . . 3 —
- Op. 108. Ungarische Lustspiel-Ouvverture, arr. . . . . 3 50
- Op. 111. Französische Lustspiel-Ouvverture, arr. . . . . 4 —
- Leutner, Albert.** Op. 42. Festouvertüre, arr. . . . . 3 50
- Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. . . . . 2 50
- Suppé, Franz von.** Ouverture zu der Oper: Pique Dame, arr. . . . . 3 50
- Ouverture zu der komischen Oper: Leichte Kavallerie . . . . . 3 —

#### Musik für Klavier (zu zwei Händen), Violine und Violoncell.

- Hofmann, Richard.** Op. 43. Miscellen. Drei leicht ausführbare Stücke (Menuetto — Andante cantabile — Scherzo) . . . 2 50
- Hummel, Ferdinand.** Op. 37 A. Im Frühling. Serenade in 4 Sätzen, arr. . . . 5 50
- Kratz, Robert.** Op. 18. Tanzdichtung . . . 1 80
- Spindler, Fritz.** Op. 140 No. 3. Husarenritt, arr. . . . . 2 50

#### Musik für Klavier zu vier Händen und Violine.

- Hummel, Ferdinand.** Op. 37 C. Im Frühling. Serenade in 4 Sätzen . . . 5 50
- Op. 39 B. Lenzreigen. 6 Stücke in Walzerform . . . . . 3 50
- Kéler, Béla.** Op. 108. Ungarische Lustspiel-Ouvverture, arr. . . . . 3 50
- Op. 111. Französische Lustspiel-Ouvverture, arr. . . . . 4 —